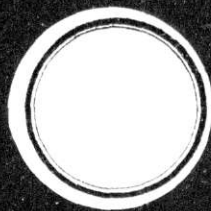


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MAGIC FOR THE FORCES

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BY **WILL GOLDSTON**

AUTHOR · INVENTOR · MAGICIAN



LIEUT. WILL GOLDSTON.

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PREFACE.

Although the tricks I am about to explain are perfectly simple I hope none of my readers will jump to the conclusion that they are going to become proficient conjurers in five minutes! I do not know any trick which can be done—or rather, which should be done—without some little practice. There may be nothing difficult to learn in regard to the actual manipulation of the articles used in the trick, but still, there will be something else to learn—the “patter” and the various “moves,” so that each trick can be presented easily. The Conjurer must not appear to be thinking all the time of “what comes next.”

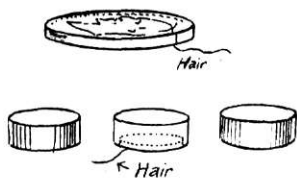
I do not propose to explain many tricks in this small booklet, because to do that would be to give the beginner in conjuring far more work than he would care to do in a limited time! If he feels that he wants to learn a lot in a very short time let me entreat him to curb his enthusiasm and to be content with a few good tricks done well. It is better to be able to do a few tricks really well than to muddle through a lot of tricks badly. Some of the finest conjurers who have ever lived have attained their fame, not by means of a large repertoire of tricks, but by the amazing skill with which they performed a few good tricks.

THE PENNY AND BOX LIDS

A very easy one to begin with. This is one of the newest pocket tricks of the season.

Take from your pocket three small pill-boxes without lids, and a penny. Two of the boxes can pack into the large one, and then they are not likely to get broken in the pocket. Place the penny on the table, and show that each box will hide the penny.

"Now," says the conjurer, "while my back is turned will someone kindly hide the penny with one of the boxes; just place the box over the penny. I will turn my back on you for a second.



Are you ready? This is a thought-reading trick. I touch the top of each box and the animal magnetism which was set up by the contact of the friend who hid the penny guides me to the right box. The penny is under that one." Lift the box and show the penny.

The trick can be repeated two or three times because no one is likely to discover the secret. Most people will imagine that there is some trick about the boxes, whereas they are quite unprepared.

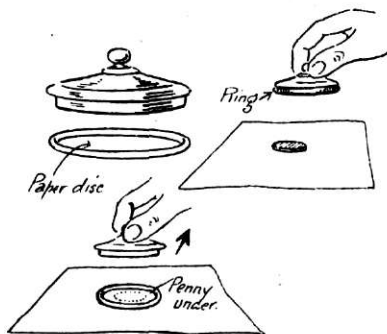
How does he do it? By means of a tiny piece of very fine hair which is fastened to the penny. The hair is so fine that you would not notice it if you did not know it was there. When the penny is covered with a box the hair sticks out beyond the box and is seen by the conjurer. The trick should be performed on a sheet of newspaper or a dark tablecloth.

While you have the sheet of paper handy you may as well go on to another trick in which it will be useful.

ANOTHER COIN TRICK.

Place a small curtain ring, a penny, and a little metal cap on the paper. (These things can be procured at a very small cost from any of our advertisers. If you write to any of our advertisers and mention this book they will send you a catalogue of their tricks free of charge).

The metal cap fits tightly into the ring. Having placed it in that position the conjurer places both together over the penny.



"Where is the penny?" he asks. Some people will say it is under the cap inside the ring. "You are wrong," says the conjurer, lifting up the cap, "the penny has gone; pennies always do go at this time of the year. Fortunately this one has not gone very far—only through the table." The conjurer, showing his empty hand, places it under the table and produces the missing penny.

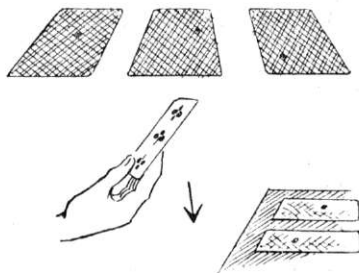
The ring does the trick. It is filled in with a piece of paper similar to the sheet of paper on the table. Now, if the conjurer puts the metal cap into the ring and picks up the two together and places them over the penny he can easily cause the penny to vanish by merely lifting the cap and leaving the ring on the table. The piece of paper in the ring hides the penny. Another penny similar in appearance should be placed under the table beforehand and held in position with a small pellet of ordinary soap. It is that penny which the conjurer produces at the end of the trick, and while all eyes are upon it he has a chance of "getting away" with the faked ring and the original penny by stowing them in his pocket. It is an easy matter to have another ring in the pocket and to put it on the table in a casual way afterwards; people will believe that it was the ring used in the trick.

THOUGHT-READING WITH CARDS.

Here is an easy thought-reading trick with three cards. The conjurer places the cards on the table and asks someone to pick up a card, think of it, and put it back on the table. Of course, the person helping in the trick does this while the conjurer turns his back on the audience. The conjurer then approaches the table and makes a great pretence of reading the person's thoughts by holding his hand to his head, looking up to the ceiling, and then closing his eyes. Then the conjurer says suddenly:—

"Are you thinking of the card? You are? I see—a black card—a club—small club—not many pips—you are thinking of the three of clubs! Is that right?"

Nothing could be simpler than the method employed to bring about this excellent effect. The conjurer provides himself with three tiny pieces of card. The pieces should be cut from a card with a back similar to the backs of the cards used in the trick, and before the trick commences the conjurer should moisten his little finger and make the little pieces stick to that finger. The



The conjurer can easily remember three cards. He places the three cards he has remembered in a line on the table and contrives to put a tiny piece of card on each card. The pieces, being like the backs of the cards, will not be seen by anyone unacquainted with the trick.

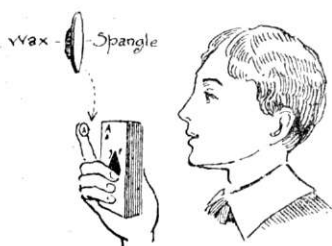
When someone has picked up a card and replaced it the conjurer turns round, looks at the backs of the cards, knows at once from which card the little piece is missing and, knowing also the name of the card, announces it in the way I have described. It is better to pretend to come by the knowledge gradually—as though you really were reading thoughts—than to announce the end of the trick in plain, bald fashion.

If the conjurer is asked to do it again he can show this* trick as a substitute. It is never advisable to do an ordinary conjuring trick twice—but of course some tricks will bear a little repetition occasionally.

SENSE OF TOUCH.

"My next trick is called the sense of touch," says the conjurer. "Please shuffle the cards. I hold the pack with the backs towards me and feel the printing on the faces of the cards—in this way. Here we have the eight of clubs (or whatever card it happens to be; it is removed and the conjurer goes on feeling cards and telling their names). The next card is the five of diamonds—that's an easy one because you just have to feel in the centre and the four corners and you know it at once. The next is the King of diamonds; that's easy because of the king's crown, etc., etc."

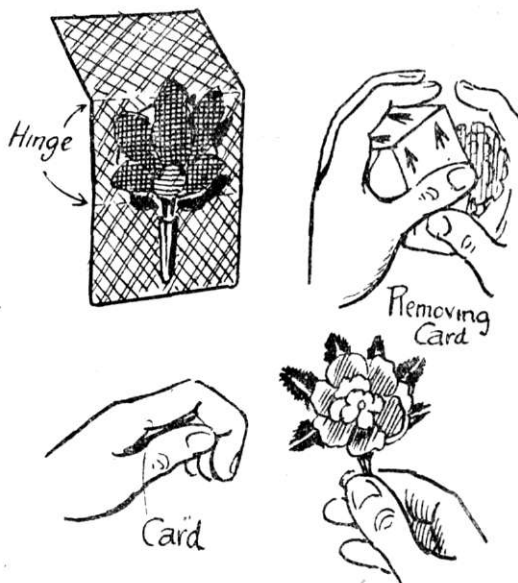
When the pack was being shuffled the conjurer put his finger into his pocket and pressed the tip of the finger on to a spangle which had a small pellet of wax on it. Now in the act of feeling



the cards the conjurer merely looks at the reflection of the index of the card in the spangle. At the end of the trick the spangle can easily be dropped into the side pocket of the coat.

CARD CHANGES TO A ROSE

Now we come to a quick little effect. The cards are thrown on to the table. The conjurer, as a kind of after thought, picks up a card, holds it in his right hand with the face of the card towards the audience and then passes his hand over it. The audience will be surprised to see that the card has mysteriously changed into a real rose. The conjurer can place the rose in his buttonhole or give it to a lady, for there is no mystery about the flower.



This is an apparatus trick, but it is not to be despised on that account. The card is faked and as the rose is hidden behind it some little space is necessary for it on the table. The best

place for it is behind the card case. If the case is a telescopic one and the interior is placed on the top of the outside part of the case the faked card is easily hidden.

The accompanying illustration shows how the card is made. It is in three pieces, but the pieces are hinged together. The rose is hidden in a little socket at the back of the card. Having shown the card the conjurer passes his left hand over it and in the act of doing so folds up the card and gets it into his left hand. The rose is removed with the right hand; in that moment of surprise, when the audience see the rose, the conjurer turns slightly to the left and drops the faked card into the left hand pocket of his jacket.

The patter for this trick may be:—"There is just one other little card trick I should like to show you—a trick with one hand, the left hand. Here is a card. I place the left hand over it for a second and then you see the card has travelled away to Kew Gardens and has sent a rose back in its place. Isn't it Kew-ricus (curious). It took me a long time to think of that pun, and so please don't hiss."

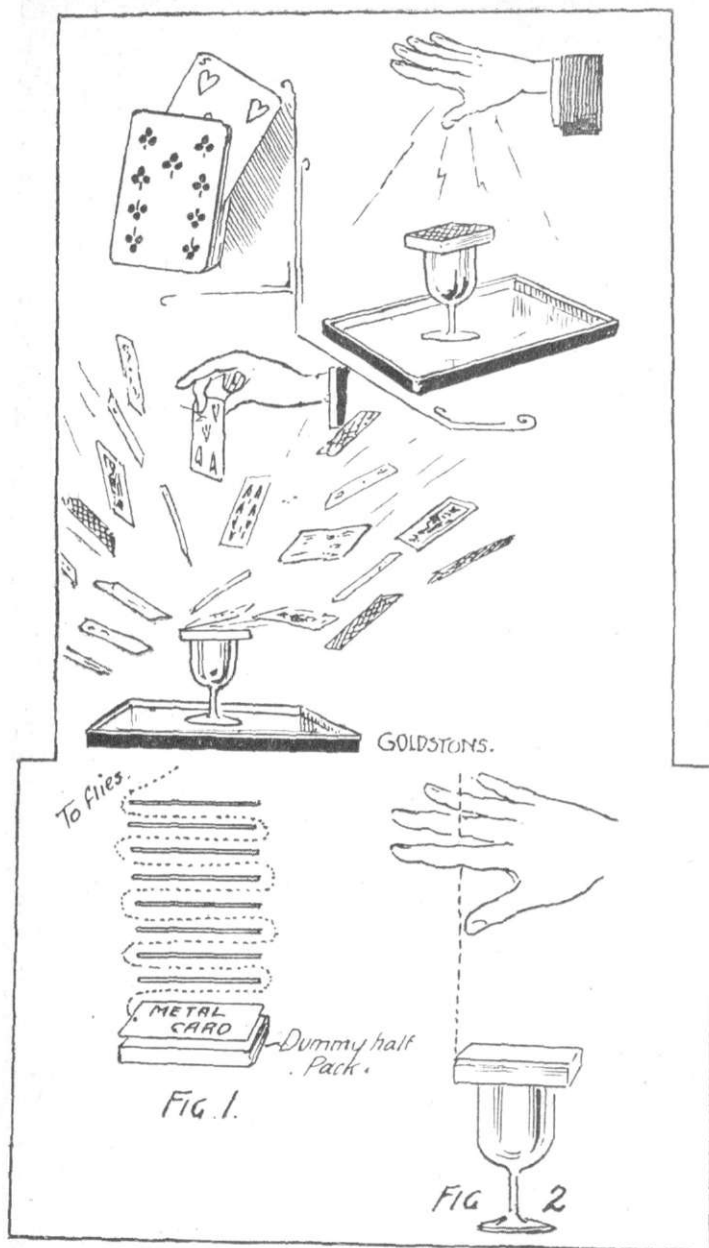
THE FOUNTAIN OF CARDS.

EFFECT.

I have given this trick the above title because part of the effect of the trick is produced while the cards are rising in a kind of fountain from a glass on which they have been placed, but the fountain is by no means the sole effect of the trick. The conjurer has a card selected and returned to the pack. He then places the cards openly on a glass on his table. Waving his hand over the glass and all around it the conjurer pronounces his "magic word" and forthwith all the cards rise and flutter upwards, but the selected card is caught by the conjurer while all the cards are in the air.

HOW IT IS DONE.

A glance at the illustrations will help to explain this capital effect. To begin with, the card is forced. Lying on his table and concealed by a handkerchief is a trick pack made in the following way. About twenty-six cards are pasted together to make a kind of base for the rest of the pack. On the top of this base is laid a card stuck to a piece of tin or other light metal. This card is similar to the one which the conjurer is going to force. A piece of strong thread is attached to one end of this card and the thread is then laid across the card and an ordinary card laid upon it. The thread is then drawn back across the ordinary card and another



THE FOUNTAIN OF CARDS.

card laid upon it. The process is repeated with about twenty-six ordinary cards, and at the conclusion the thread is carried up to the flies. After the conjurer has forced the card from an ordinary pack he returns to his table and puts the pack down behind the handkerchief while he shows the glass. He then quietly puts the handkerchief over the ordinary pack and places the trick pack on the top of the glass. He openly inserts the selected card in the centre of the pack, but of course takes care to put it below the trick card. After he has waved his hand over the pack the conjurer gives the signal to his assistant in the flies ; the assistant gives a smart pull on the thread which causes the cards to fly upwards like a fountain, but the metal card goes straight to the conjurer's fingers.

PATTER.

For my next trick I shall be glad if someone will select a card. I make no claim for originality in this part of the trick. Other tricks begin in the same way. While you are looking at your card, sir, and remembering what it is—perhaps you had better show it to a few friends if your memory is bad—let me show you this very uninteresting thing—an empty glass. I place the pack on the top of the glass so that everyone will be able to see it. You won't be able to see the beauty of this trick unless you see the trick. Now, will you please give me your card, sir? Have a last look at it. I place the card in the centre of the pack—so. Now, watch, please. I pronounce the magic word "Get up." Of course, that isn't a magic word really, but sometimes it is effective. All the cards are very obedient. Here they come and—there is your card, sir, I think. (Conjurer catches card and turns it face to the audience).

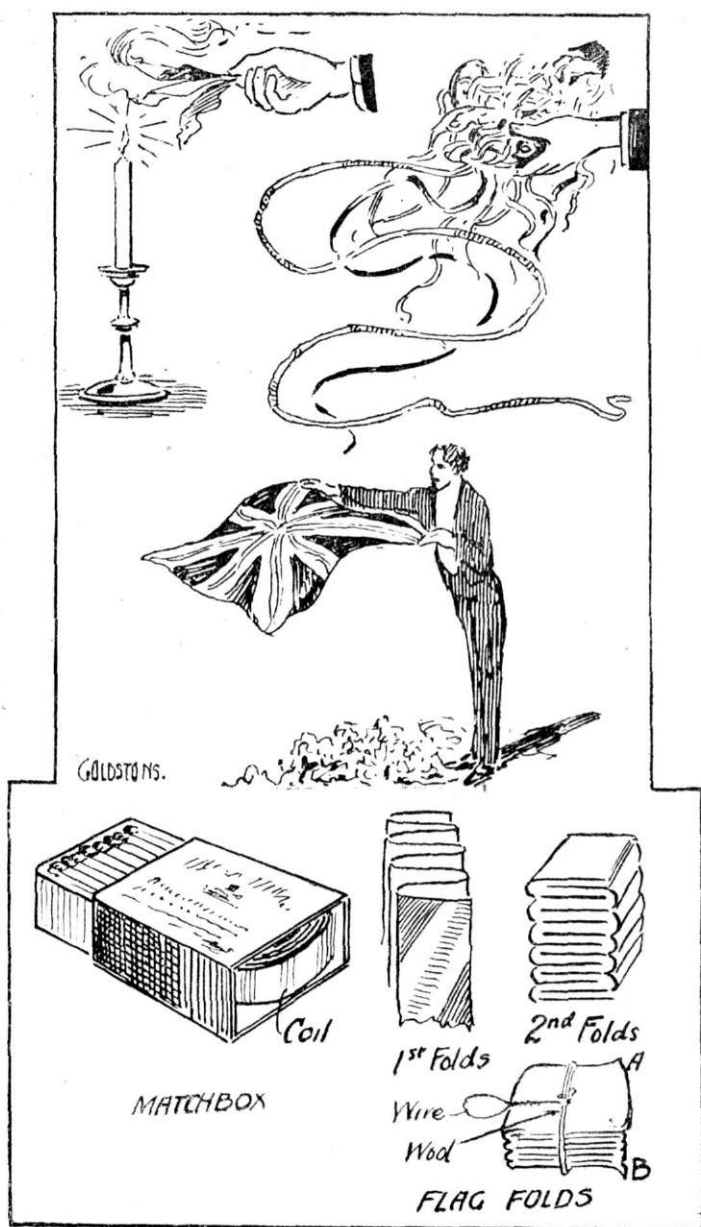
THE RIBBONS AND FLAG.

EFFECT

The conjurer burns three pieces of tissue paper—red, white, and blue—in the flame of a candle. Rubbing the ashes between his hands he causes a quantity of red, white and blue ribbons to appear, and from these produces a large Union Jack.

HOW IT IS DONE.

The best way to produce this fine effect is as follows. The conjurer has the coil of ribbons concealed in the drawer of a half-open match-box. The flag is pleated in four folds and then again in eight folds, making a neat square parcel. This parcel is tied together with a piece of wool to which is attached a wire loop. The parcel is then tucked inside the opening of the waistcoat on the left hand side, but the wire loop is allowed to protrude ;



THE RIBBONS AND FLAG.

being black the loop is not seen against the khaki or blue uniform. Taking up the match-box the conjurer removes one match and lights the candle. In the act of closing the match-box he pushes the drawer in and thus secretly pushes the coil of ribbon into his hand. He then lights the papers and produces the ribbons by throwing them away from him. This action enables him to get his thumb into the wire loop and so get the parcel into his hand where it is partially concealed by the ribbons. After the wool is broken the parcel unfolds and the conjurer takes hold of two corners of the flag and shakes it out.

PATTER.

Here are three pieces of paper—red, white, and blue. If I light this match I shall be able to light the candle. I knew a man once who referred to this trick as a scandalous trick, but he got six months, and deserved it. By placing the piece of paper in the flame of the candle they catch alight. No trick about that. The trick begins really when you rub the ashes of the papers between your hands and get these. (Produce ribbons). And from the ribbons I get something else which, I think, will be recognised by everyone. (Produce Union Jack).

ONE FROM FIFTY-TWO.

EFFECT

A card is selected and returned to the pack. If he pleases, the drawer of the card can shuffle the whole pack. The conjurer then places the pack in a glass and asks the person who has

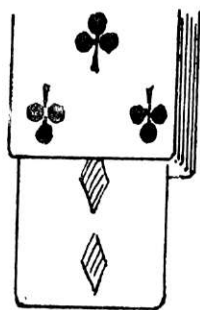


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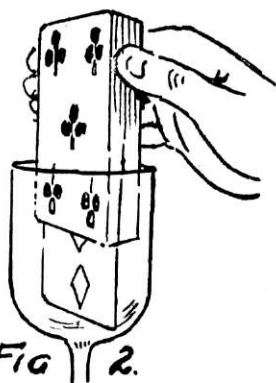
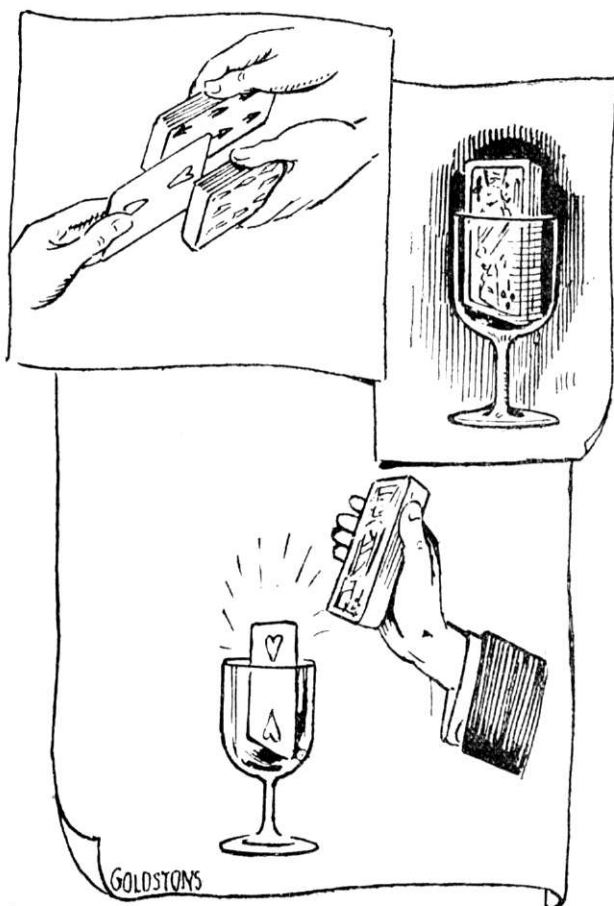


FIG 2.

taken the card to name his card. Immediately he has done so the conjurer lifts the pack from the glass and the selected card is shown in the glass, being the only one there.

HOW IT IS DONE.

The conjurer can either use a pack which has been narrowed slightly, or he can have an ordinary pack with one card slightly narrower than the others. If he uses a whole pack which has been narrowed slightly he can have any card selected. He then has to change the pack for an ordinary pack before the selected card



is returned. On the other hand, if he uses an ordinary pack with one narrow card he must force this card. After the card has been returned the pack can be shuffled. It is then squared up and placed in the glass. To produce the effect all that the conjurer has to do is to lift the pack lightly and the chosen card, being narrower than the others, will remain in the glass.

PATTER.

Will someone take a card, please look at it and return it to the pack. Please shuffle the pack. I think you will agree that your card is now well mixed up with the others. If you do not think so please shuffle again. Now I place the pack in this glass, thus isolating the pack completely. What was your card, sir? (Card is named). The trick is to lift fifty-one cards only and leave yours in the glass. Watch! There it is.

A THOUGHT-READING TRICK.

EFFECT.

This new thought-reading trick is a capital one for amateurs, inasmuch as it is really mystifying and, with a very little care, it cannot possibly go wrong. To begin with, the conjurer announces that while the preliminary preparations are being made, his "medium" will go out of the room, and in order that she may not be anywhere near the door, someone else is invited to go out of the room with her and to remain with her until the signal is given for her return. This being done, the conjurer produces a sheet of paper and invites anyone to write a column of figures, or several members of the audience may write a figure apiece. Someone else is invited to add up the sum. The conjurer then folds up the paper in such a way that it is impossible to see the answer to the sum. The folded paper is then placed on a small table, and the performer retires from the room while the medium is brought in. Before she enters the room she is blind-folded. She is led up to the paper or it can be handed to her. She places it against her forehead and, with a pretence of genuine thought-reading, announces the answer to the sum, or writes it down on paper.

HOW IT IS DONE

There does not seem to be any code for this experiment; nevertheless, a very simple one is used, and it has the merit of being new. To begin with, the performer uses a piece of lined paper. In folding it up he takes care to fold it in such a way that the number of lines showing corresponds to the figure representing "tens" in the answer to the sum. Thus, if the answer to the sum was forty-three there would be four lines visible on the plain surface of the folded paper.

The figure of the units is given in an equally simple manner. The conjurer uses a short stump of a pencil during the trick. He uses a pencil of this length so that no one shall get a very clear view of it. The pencil has the usual point protector on it. After the sum has been added up he puts the pencil in his pocket. The figure is given to the medium entirely by the pencil and the

point protector. Thus, if the figure is "one" the conjurer leaves, on the paper, a stump of an ordinary round pencil without a point protector on the pencil. If the figure is "two" he puts the point protector on the pencil; if it is "three" he puts the point of the pencil inside the point protector. If the figure is "four" he leaves behind a stump of a six-sided pencil (similar in shape to the Koh-i-Noor pencil). For "five" he sticks the same pencil into a point protector, and for "six" puts the point inside the point protector. The figures 7, 8, 9, are given in the same way but with a flat pencil. If the figure is nought the conjurer leaves no pencil on the folded paper. Simple, is it not? But I can assure the amateurs who try this trick on any audience that they will succeed in completely mystifying everyone. I should add that although the lady is blindfolded it is practically impossible for anyone to blindfold a person completely without putting pads over the eyes, and of course that is not suggested in this case. The blindfolded person can always see anything held near the tip of the nose, and in this case the medium, holding the paper in that position for a second, reads the number of lines on the paper and so gets to know the first figure of the sum. The pencil tells her the other figure.

PASSING A THIMBLE THROUGH A BORROWED SILK HANDKERCHIEF.

EFFECT.

The conjurer shows a metal thimble. He borrows a silk handkerchief. Placing the thimble on his first finger he appears to push it through the handkerchief, and the audience see the tip of the thimble through the handkerchief. He appears to push it further through the handkerchief, and the audience see half the thimble through the handkerchief. The conjurer then shows both sides of the handkerchief and the audience see the thimble in the centre. Removing the thimble by putting his first finger into it the conjurer then shakes out the handkerchief, showing that it is without a hole.

HOW IT IS DONE.

The conjurer has half a thimble palmed in his right hand. Inside the half thimble is the tip of another thimble. When he puts the whole thimble on his finger he throws the handkerchief over it. Holding the thimble through the handkerchief with his left hand he puts his right hand over it and, extracting the tip of the half thimble palmed there with his first finger, gets it over the thimble—with the handkerchief in between. The audience see the tip and think that it is the tip of the thimble which was under the handkerchief. Continuing the process the conjurer then gets the half thimble over the tip, and holds up

the handkerchief, showing the interior of the thimble on one side and the half thimble—apparently the half of the one on the other side. Holding the handkerchief in his left hand the conjurer palms off the half thimble with the tip inside it and gets his first finger into the whole thimble, puts that into the half thimble and shows it quickly as one thimble. The handkerchief is then returned to the owner.

PATTER.

For my next trick I use this thimble. I should like to borrow a silk handkerchief. (The conjurer should have one of his own in readiness in case no one in the audience has a silk handkerchief; a cambric handkerchief would be too thick for the trick). I place the thimble on my first finger and throw the handkerchief over it so "Now if I give a little push with the thimble I shall separate some of the threads of silk in the handkerchief, leaving room for the tip of the thimble to pass through. By pushing a little harder I cause half the thimble to pass through as you can see for yourselves. (Show both sides of handkerchief). The most difficult part of the trick consists in drawing back the thimble without hurting the handkerchief. I'll try and not damage your handkerchief if I can help it sir. Now you know why I always borrow a handkerchief for this trick. There, the thimble is back once more, and I don't think you will find that your handkerchief has been damaged.

THE DECEPTIVE HALF-CROWN.

EFFECT.

The conjurer calls attention to half-a-crown in his hand. He covers it for a moment, and ask some one to say what coin they have seen. He is told "half-a-crown." He then uncovers the coin in his hand and shows that it is a sixpence.

HOW IT IS DONE.

A small slit is made in a half-crown, and the sixpence—a thin, worn one—is placed in it. Thus the half-crown can be shown without giving anyone the slightest clue to the fact that the sixpence is inside it. In the act of turning over the coin in his hand the conjurer allows the sixpence to slip out, and at the same time he palms off the half-crown.

PATTER.

Here is half-a-crown—two shillings and sixpence. I close it up. How many sixpences are there in half-a-crown? Five! You're wrong sir; there's only one, and there it is.



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